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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 31 titles deal with a variety of topics, including the following: (1) American drama between the world wars: (2) an emotion theory of stage fright: (3) the female androgyne in tragic drama: (4) creating and directing a musical play for children's theatre: (5) a pragmatic defense of theatre arts in the schools: (6) the cubist theatre: (7) stereotypes of women in contemporary drama: (8) American theatre of the sixties: (9) left-wing dramatic theory: (10) representative directors, black theatre productions, and practices at historically black colleges and universities: (11) the development of popular American stage comedy: and (12) participation plays for young audiences. (HTH)

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AMERICAN DRAMA BETWEEN THE WORLD WARS (1919-1939): A MIRROR OF THE TIMES

BOSHOFF, WILLEM HENDRIK, D.LITT. *University of South Africa (South Africa)*. 1979. Promoter: Professor L. H. Hugo

In this thesis a survey is made of a number of representative American plays (about one hundred and fifty) to determine the extent to which American drama mirrored life in the United States between the World Wars (1919-1939). Three subsidiary considerations will also be examined, viz., the manner in which drama was affected by conditions in the country, the degree to which it may be said to have influenced American thought and opinion, and the significance of its contribution to world drama.

The study is divided into four parts: an introduction reviewing the fourteen years before World War I (the Progressive Era) and the war years (1914-1918); the New Era that lasted ten years and ended with the collapse of the New York stock exchange in 1929; the early years of the Great Depression (1929-1932); the years of the depression and the New Deal which ended with the outbreak of World War II in 1939. Each part consists of a short history of the period, with brief reference to tendencies and developments in dramatic writing, followed by a discussion of the playwrights and plays of the period. Trends and styles are identified and a number of plays are examined for their contribution to drama.

The survey reveals two main influences on life and drama in America: the psychoanalytical theories of Sigmund Freud during the 1920s, and the political philosophy of Karl Marx during the 1930s. Freudianism, together with post-war prosperity and the relaxation of moral restrictions, gave rise to the debunking mood of the twenties. Marxism, precipitated by the rigours of the depression, produced a large measure of social awareness.

Realism was the dramatic style in which playwrights couched their social criticism, though significant departures into expressionism occasionally characterized the more stringent exposures of social and economic wrongs. Alongside conventional drama a new proletarian theatre grew up which produced a large number of propaganda plays of little distinction. Only a few of these plays have retained their appeal.

Although the era was rich in playwrights--at least seventy achieved success on Broadway--it produced only one dramatist of incontestably international repute, Eugene O'Neill, whose best plays reflect the major issues of the time while representing one man's quest for meaning in a hostile universe. The achievements of other successful, though less distinguished, playwrights are assessed and a number of plays (twenty) are found worthy of preservation and revival.

American drama came of age during the 1920s and reached maturity during the 1930s. During these years it mirrored life in the United States accurately and minutely. Playwrights expressed their awareness of social, political and economic developments in a variety of dramatic forms, and their censure focused attention on the social ills of the time. O'Neill's despair at the human condition was counterbalanced by the optimism of most of the lesser playwrights, and comedy flourished even in the darkest years of the depression.

From this survey a general 'law' may be extracted: the drama is a mirror of the time and as such reflects all the important issues of the day. It chronicles and interprets with a vividness that is unequalled by any other form of communication. In the American context, this law is particularized by exuberance and intense social commitment, two qualities that also characterize the American personality.

AN EXPERIMENT BASED ON A THREE FACTOR EMOTION THEORY OF STAGE FRIGHT

Order No. 8022739

CAHN, DUDLEY DEAN, JR., PH.D. *Wayne State University*, 1980. 67pp.

A three factor theory of emotion was applied to stage fright. The behavioral factor operationally defined as manifestations of stage fright was viewed as a behavioral response mechanism. The physiological factor operationally defined as residual excitation from physical exercise was viewed as a response energizing mechanism. The cognitive factor operationally defined as A-Trait speech anxiety was viewed as a response guiding mechanism.

Previous research assessed S's proficiency to recover from physiological arousal induced by strenuous exercise. These findings were used to determine conditions of no, low, and high recovery (fitness). In a pretest, 67 male undergraduates scored ±1 standard deviation from the mean on Lamb's A-Trait speech Anxiety Inventory. In a 2 x 3 analysis of variance design, (a) high vs. low A-Trait speech anxiety was factorially varied with (b) degree of residual excitation (none, low, high) derived from physical exercise. Following the physical exercise (residual excitation treatment), Ss spoke before a live audience before filling out Lamb's A-State stage fright test.

Only one main effect was statistically significant. High speech anxiety Ss reported more stage fright (A-State) than low speech anxiety Ss. The residual excitation treatment produced no significant effects on the A-State stage fright test for high and low speech anxiety Ss.

These results suggested that intense emotions like stage fright affect cognitive operations for both high and low speech anxiety Ss. This effect results in the deterioration of speech skills, appraisal, and attribution processes. Thus, the influence that cognitive operations exercise over the physiological and behavioral components of stage fright may be more limited than for other emotions.

STAGE DIRECTIONS IN WESTERN DRAMA: STUDIES IN FORM AND FUNCTION

Order No. 8018102

CHANCELLOR, GARY LYNN, PH.D. *The University of Wisconsin - Madison*, 1980. 260pp. Supervisor: Professor Reinhold Grimm

The term "stage direction" designates any portion of the dramatic text which conveys, by its form or its substance, staging information. This includes those lines in which the playwright clearly makes an effort to communicate such information, and those which only yield indirect hints to the interpretive skills of the critic. The stage direction affects either the production of the play in the physical world of the theatre or its realization in the imagination of the spectator and/or the reader. Stage directions may be "explicit," having their own separate textual form, or they may be "implicit" in the spoken text of the play.

Previous critical works in this area have thoroughly circumnavigated the stage direction, without ever quite landing on it. Those which are theoretical in nature rarely go beyond the question of whether or not stage directions in explicit form should be used at all. Others, though richly detailed, overlook the stage direction as such: they look instead only at that which it conveys. A very few truly examine particular functions of the stage direction, but all of those are strictly limited either in geographical or in chronological scope. The investigation presented here takes up the form and function of stage directions as a means of creative aesthetic expression, from Aeschylus to the Absurdists.

Part One deals with the exceptional problems encountered in ancient Greek drama and in medieval religious drama. The manner in which Greek texts were produced made explicit directions impractical, thus giving to the implicit directions functions that they do not have in post-medieval plays which contain both the implicit and explicit forms. Medieval stage directions are intended only for production, whereas those of later plays are for reading as well as production. In these instances of early drama, priority must be given to analyzing the unique nature of the stage directions, and to establishing a valid critical approach for studying them.

Part Two takes up post-medieval drama. Beginning in the time of Shakespeare, the full expressive potential of the stage direction is present: both the implicit and explicit forms are available, and there is a general readership as well as an audience of spectators. The overall nature of the stage direction thus ceases to be a problem, and priority may be given to a detailed examination of its form and its various functions as seen in the works of particular major authors: Shakespeare, Lessing, Hauptmann, and Ionesco.

It is hoped that this study will be of value in several fields. For the literary scholar, it could provide a stimulus and guide to further consideration of an important part of the dramatic text which has hitherto been largely ignored. The director and the actor may find in it a practical aid for the more creative use of the playwright's own contribution to the production of his plays. The analysis of the stage direction as a unique entity which mediates between the text and the physical world points to a possible new perspective on literary theory.

In the course of this project, there have appeared numerous untouched avenues for further scholarly inquiry in areas related to the stage direction. These are discussed in the concluding section, and specific resources for such investigations are suggested in a critical bibliography.

THE FEMALE ANDROGYNE IN TRAGIC DRAMA

Order No. 8024533

CLEMON-KARP, SHEILA, PH.D. *Brandeis University*, 1980. 306pp.

The female protagonist in tragic drama is usually definable in "feminine" terms, either erotically or procreatively: she is lover or loved one; or she is mother. She may sin through loss of her chastity, or she may suffer through the death of her children. There are, however, some female protagonists who appear to defy such teleological definition, whose characterization is not limited to the stereotypical "feminine" qualities of nurturance, passivity, and dependency.

These non-stereotypical characters are few in number, but great in dramatic impact. They commit themselves to causes greater than themselves, they dare, and they die in the service of these self-selected goals. These female characters, who transcend sex-role stereotypes as defined by society, I have called androgynes, a word deriving from the Greek words for male, "andros," and for female, "gyn." The word itself is a symbol for the paradoxical unity of that which the culture persists in seeing as duality.

The first task of this study is to determine the pervasiveness of the concept of androgyny, also to investigate whether its existence is limited to a vision of the Deity, or is perhaps held up as a goal for human attainment. The concept of sex-stereotyping is also examined, as well as the extent to which given sex-stereotypes, such as nurturance, dependency, and passivity, are universally held to be "feminine."

The "feminine" protagonist in tragic drama is then discussed: the erotically and the procreatively defined female character. This discussion provides the background against which to examine some exceptional characters, Hedda Gabler, Antigone, Saint Joan, and Cleopatra, for example.

An apparently universal fascination with the concept of androgyny is revealed through the study of myth and religion. Anthropology, sociology, and psychology corroborate this finding of humankind's constant fascination with androgyny as a symbol for wholeness, and a goal. The concept of sex-stereotyping is also cross-cultural and ahistoric in nature; and there is universality, as well, in the specific expectations that cultures have for "feminine" and "masculine" behavior.

The examination of the "feminine" character reveals that she may be defined telelogically despite her apparent freedom from such definition, that when "feminine" characters engage in a quest for the self, the definition they seek is erotic or procreative. Mothers are seen to follow two traditions of differing degrees of power: the powerless Niobe tradition, or--very rarely--the powerful Demeter tradition.

Of the androgynes to be examined in this study, only two, Antigone and Joan, are shown to fulfill a self-determined destiny before death. For Hedda and Cleopatra, the self-determined action is suicide. Electra, although potentially androgynous, is defined through waiting and witnessing the act which identifies her. And Rebekka loses her androgynous will through her love relationship. Even her suicide is revealed, ironically, as other-directed. But Antigone and Joan are seen to determine their own destinies, to perform the necessary "act," or "work," and then to choose to die.

This study shows that, while sex-stereotyping pervades all societies, great thinkers have consistently returned to the notion of an ideal that transcends all limitations, including those of gender. Great dramatists: the Classical Greek tragedians, Shakespeare, Ibsen, and Shaw among them, have often used drama as a means of demonstrating the artificiality of sex-role limitations, and their inherent potential for harm. And on a few occasions, through these master playwrights, the ideal of wholeness that is androgyny has made an appearance in the theater; its impact has been unforgettable.

CREATING AND DIRECTING A MUSICAL PLAY FOR CHILDREN'S THEATRE, *FABULOUS AESOP* (VOLUMES I AND II)

Order No. 8023880

COPLEY, DEANA KAY WILSON, ED.D. *University of Northern Colorado*, 1980. 256pp.

This project done in lieu of a dissertation has three major divisions: the creating of a children's theatre musical play, *Fabulous Aesop*, the directing of the play, and a written report of the project which includes a brief historical review. Children's theatre is defined as being theatre written and produced for the child audience.

In creating *Fabulous Aesop* the author wrote the script and composed the music and choreography. The original plot is a development of selected Aesop's fables and the style of the language in the dialogue and song lyrics is somewhat formal. The theme of the play is "compromise" and the "message" in the play is that pursuit of the arts is a worthwhile endeavor. The script of *Fabulous Aesop* is included as Part II of this document.

The music for *Fabulous Aesop* was composed and scored to be subordinate to the drama. (*Fabulous Aesop* is not a children's opera.) The harmonic idiom is modal, and modal ambiguity is employed as a technique. There is also extensive use of free association of triads. The work is scored for flute, oboe, guitar, cello, tuned percussion, and small color percussion. The complete musical score is included as Volume II of this document.

The choreography for *Fabulous Aesop* was composed to contribute action, visual stimulation, and variety to the staging of the play. The choreography either simulated Greek folk dance or was descriptive of the selected fables. Part Three of this document presents a detailed description of the original choreography in chart form similar to musical notation.

The author directed the first production of *Fabulous Aesop*. The nine-member cast included children and university students. The author served as stage director, musical director, teacher of the choreography, and conductor of the small instrumental ensemble. Valuable assistance was provided by visual artists, the assistant director, and the rehearsal accompanist. Musical, stage, and choreography rehearsals were alternated throughout the production schedule. Vocal production, creative dramatics, and movement studies were regularly included in rehearsals. *Fabulous Aesop* was performed three times in May, 1979, in Greeley, Colorado.

Part One of this document is a written report of the project done in lieu of a dissertation. Chapter One of the report is a brief historical review of the children's theatre idiom. Chapter Two provides a contemporary definition of children's theatre, its values, and some indications for additions to its literature. Chapter Three outlines the procedures followed in creating the script, music, and choreography. Chapter Four is an analysis of these three elements. Chapter Five details procedures used in directing the first production of the play. A summary, conclusions and personal evaluation, and recommendations comprise Chapter Six.

Audience reaction at the three performances was positive. The audience of 300 school children was impressively attentive. The play was appealing to people for different reasons.

The author's recommendations would apply to anyone attempting a similar project. They are: an intensive pre-rehearsal training period for children if they are used in the cast, and more than three final performances.

MANAGEMENT BY OBJECTIVES IN COMMUNITY THEATRE: AN INTERNSHIP REPORT

Order No. 8022614

CUMMINS, DOUGLAS MATTHEW, PH.D. *Texas Tech University*, 1980. 177pp. Chairman: Dr. Richard Weaver

Community theatre represents a potent artistic, cultural, and economic force in American theatre. It reaches nearly 50,000,000 people each year with live entertainment and is often the only source of live theatre available to smaller American communities. The impact of community theatre upon our society has not reached its potential, however. Professionals in the theatre disdain community theatre as a profession; granting institutions and the government disregard it for resident professional companies; and academia fails to study it seriously in research. This lack of acceptance is mainly attributable to poor management techniques employed by community theatres and to the negative perceptions that the resultant lack of direction incurs. Community theatres suffer from a failure to clarify their objectives and show a propensity to manage by crisis.

Management by objectives is a highly successful approach to management that emphasizes thorough analysis of goals, objectives setting throughout the hierarchy, and regular evaluation of results. The purpose of this study is to show that management by objectives is an effective solution to management by crisis and the lack of objectives in the community theatre. It is designed to serve as a model for implementation of management by objectives in community theatre. Chapter Two is a study of management by objectives as it may be applied to community theatre.

Research was conducted through an internship at the Lubbock Theatre Centre, Lubbock, Texas. Implementation of management by objectives was limited to the production area of the theatre. Lubbock Theatre Centre was chosen as the site for the project because it exemplifies many of the chronic problems of community theatre: a lack of purpose, frequent personality conflicts, and recurring budget deficits. Chapter Three is an historical study of the management problems of Lubbock Theatre Centre.

As part of the operation of the internship, the author undertook an economic analysis of Lubbock Theatre Centre in relation to the Lubbock economy. The results of this study showed that Lubbock Theatre Centre should attempt to improve upon its financial conditions by increasing demand and by reducing the unit cost of each seat. This would be accomplished by increasing the season from four plays to six in the next two years, and by doubling the number of seats available for sale by adding performances to each play. Chapter Four includes the economic analysis as part of the total look at the internship.

The internship resulted in a production manual for Lubbock Theatre Centre that the Intern recommended be used as part of an overall implementation of management by objectives.

The experience of the Intern at Lubbock Theatre Centre showed that, under certain conditions and with a serious commitment from Theatre Centre leadership to work diligently within the system, management by objectives can be an effective approach to the management of a community theatre.

A STUDY OF THE ADMINISTRATIVE EVALUATION OF THE CONDITION OF THE FLORIDA SECONDARY SCHOOL DRAMA CURRICULUM AS COMPARED TO THE CURRICULUMS OF ART, BAND, CHORUS, AND MUSIC Order No. 8016663

DE HART, STANLEY CORTLAND, PH.D. *The Florida State University*, 1980. 353pp. Major Professor: George Bogusch

There were two basic purposes of this study: to determine the condition of secondary school curricular Drama in Florida, and to study the secondary school superintendents' and principals' evaluation of the drama program. The hypothesis was that curricular Drama was deficient to the other fine arts in terms of extent and size of program and numbers of students enrolled and that there had been little or no growth in the program for the past decade. One of the major obstacles to the curricular growth of the program was believed to be the less positive attitude of the secondary school administrators to include Drama in their curriculums, when compared to the other fine arts.

In order to determine the present curricular condition of the program and to measure the growth during the past decade, the Accreditation Files of the Florida Department of Education were utilized. The data collected from these files included the curricular programs in Drama, Art, Band, Chorus, and General Music. The data was then analyzed and the following conclusions were determined: (1) curricular drama is deficient in size and enrollment to every other program in the fine arts; (2) during the past decade, there has been little or no growth in Drama and it has not kept pace with the growth in the other fine arts programs and the secondary school population.

Data for determining administrative evaluation was collected through a questionnaire which requested the superintendents and principals to evaluate the curricular programs in Music, Drama, and Art. The questionnaire was mailed to the administrators and elicited a response of approximately seventy-eight percent.

The conclusions of the study showed that the administrators consistently evaluated Drama as less effective than the other fine arts in every area of comparison. There was little difference between the evaluations of the superintendents and the principals.

In addition to the evaluations, the administrators' reasons for their satisfaction or dissatisfaction with the curricular programs in Music, Drama, and Art were presented. Their major reasons for satisfaction were as follows: (1) contributes to the educational goals of the school system; (2) involves students not reached by other programs; (3) students display interest and support. Their major reasons for dissatisfaction were as follows: (1) inadequate facilities; (2) money needed for other required school units; (3) only a limited number of students may benefit.

The possible influences of the following factors on the administrators' evaluations were considered: (1) location and school population of the county; (2) size of the school; (3) extent of the fine arts and drama programs; (4) length of administrative experience.

In the final chapter, the following possible solutions for the problem were presented: (1) the Florida Department of Education should consider creating the position of Drama Consultant and improve certification requirements for teaching Drama; (2) the Florida Legislature should consider including Drama in recent legislation which places Art and Music in Basic Education; (3) state university theatre departments should consider programs for preparation of Drama teachers and provide greater support for secondary school drama in terms of research, sponsoring workshops, and writing articles; (4) secondary school drama teachers in Florida must form a viable state organization; (5) a regularly occurring periodical concerned with Florida secondary school Drama should be published; (6) Florida drama teachers should consider alterations in both the extra-curricular and curricular programs.

THEATRE ARTS IN THE SCHOOLS: A PRAGMATIC DEFENSE Order No. 8025916

DOMEY, RICHARD LORD, PH.D. *Washington State University*, 1980. 159pp. Chairman: Paul C. Wadleigh

This work provides an argument for inclusion of the theatre arts in the schools which is based on job oriented benefits that accrue to students who take part regularly. It does not build its case on theatre as an aesthetic experience, but instead shows how exposure to theatre arts can enhance the students' future career possibilities in a wide variety of professional undertakings. Exposure to theatre arts can provide a background upon which to base career choices. Theatre arts as a college minor can serve as an adjunct to many other fields of study. The experience gained in theatre's diverse areas can carry into business and industry. The interpersonal experience of the theatre develops character traits that along with learned skills can build a strong and marketable job personality.

The changing emphasis in education brought about by the budget crises and the back-to-basics movement leads to a justification based on the historical view of theatre as practical education; new concepts of theatre in education today; the economic impact of the arts in society and industry; and the increasing need for experience in creativity.

These concepts are supported by industry and business as shown through the numerous comments of the nation's business leaders and from extracts found in company hiring brochures. The discussion is summarized by listing the personal and practical job skills to be taught in the theatre.

THE INFLUENCE OF LEGAL PROCEDURE ON THE DEVELOPMENT OF TRAGIC STRUCTURE Order No. 8024648

EDEN, KATHY HANNAH, PH.D. *Stanford University*, 1980. 382pp.

The dissertation undertakes to account for the origins and subsequent development of tragic structure in drama with an examination of both the literary and critical traditions of fifth-century Athens, early Imperial Rome and Elizabethan England. It begins by establishing the theoretical association between tragedy and law as originally formulated by Aristotle. Responding to Plato's indictment of poetry on both epistemological and ethical grounds, Aristotle defends poetic fiction, like its legal counterpart, equity, as an instrument of knowledge designed, by negotiating between universal propositions and particular instances, to discover the truth (cause, intention) in the context of ethical action. Both constructs, fiction and equity, operate in analogous ways towards a qualitative interpretation of experience. The association between poetry and equity is transmitted into the Latin and subsequent traditions through the legal fiction, based originally on an interpretation of the legislator's intention.

Subsequent defenders of poetry rely on Aristotle's concept of fiction and on his fundamentally legal formulation of intention which distinguishes between voluntary and involuntary action. The second chapter traces the transmission of these ideas through classical Rome into the Renaissance in various theories of the image, including Quintilian's, St. Augustine's and Sidney's. It examines the place of the poetic image, closely associated with Aristotelian fiction, among the psychological, theological and forensic image, all of which, like fiction, represent the intersection of intelligible and sensible experience. Designed, like the forensic image, to move its audience to ethical judgment, the poetic image is associated with the rhetorical doctrine of *enargeia* or *evidentia* and with the legal procedure of presenting evidence.

The theoretical association between law and tragedy is then supported in the final three chapters by an investigation of the influence of legal procedure on tragic structure. Legal procedure includes the role of the judge, the use of evidence and the rules of pleading. Its historical division into two basic types, accusatorial and inquisitorial, accounts for the origins and development of tragic form. Accusatorial practice, depending on the visual spectacle of a contest between adversaries, the litigious trial before a jury, constitutes the customary legal procedure of fifth-century Athens and Elizabethan England; it is contrasted to the less visual, non-adversarial hearing before a single judge, characteristic of Senecan Rome and Renaissance Continental Europe. An analysis of individual plays demonstrates in each culture the influence of legal procedure on the dramaturgy.

The evolution of Aeschylean drama from the *Persians* to the *Oresteia* indicates the increasing appropriation by Greek tragedy of the accusatorial procedure of presenting and confirming evidence in the form of testimony and cross-questioning. As the methods of investigation change, however, becoming more concerned with internal, psychological motivation, with intention rather than with action, tragedy changes accordingly, accommodating a more rational and less sensible approach to experience. This shift is demonstrated by a comparison of the recognition scene in Aeschylus' *Choephoroi* with those in the *Electra* plays of Sophocles and Euripides. These changes in attitude, moreover, anticipate the influence of inquisitorial procedures on the drama of Imperial Rome, an influence fully realized in Seneca's *Agamemnon*, where the presentation of evidence is completely replaced by the analysis of intention articulated by means of the argument *in utramque partem*.

This distinction between legal procedures is then used to explain the development of Elizabethan tragedy from John Pickering's *Horestes* to Shakespeare's *Hamlet*. Although Italian and French Renaissance tragedy never evolve much beyond Senecan imitation, Elizabethan tragedy, by appropriating the procedures of its own accusatorial system--the English Common Law--develops a structure in many particulars more comparable to Attic tragedy, notwithstanding the fact that its dramatic conventions are avowedly Senecan.

THE USE OF LITERATURE AND LIBRARY RESOURCES IN CREATIVE DRAMATICS Order No. 8017935

PERTIK, MARIAN I., PH.D. *University of Illinois at Urbana-Champaign*, 1980. 179pp.

This study explores the use of literature and library resources in creative dramatics. It illustrates how the teacher can use literature and non-print media such as photographs, graphics, paintings, sculpture, music, and films to involve students in satisfying dramatic experiences which need not culminate in story dramatization. It also shows how different forms of literature and library resources can be incorporated into each stage of the creative drama process to explore human concerns common to all children, including the handicapped and gifted. The study draws upon the author's practical experience in educational, recreational, and library settings with children from diverse socio-economic backgrounds.

DEPERSONALIZATION AND PERSONALIZATION AS FACTORS IN A TAXONOMY OF ACTING

Order No. 8027503

FINK, JOEL GARY, D.A. *New York University*, 1980. 154pp.

The study is designed to meet the needs of theatre and educational institutions, in response to contemporary trends associating the two. The purpose of the study is to identify and define *depersonalization* and *personalization* as factors in a taxonomy of acting. These factors, previously implicated in acting and recognized in the fields of psychology, education and art, have never been specifically defined as performance concepts of acting.

Using a survey of the literature and the researcher's professional experience, *theatre* is defined as the performance event that occurs when the art of the actor is viewed by the spectator. *Acting* is defined as the shaping of personal experience through the use of an expressive self-instrument for the purpose of theatre. A *Taxonomy of Acting* is presented which structures the creative processes of acting into the related dimensions of: (1) pre-craft, the preparation of the actor's basic instrument of self; (2) craft/technique, the learned skills of the actor's art; and (3) performance, the creative process and product of the actual theatre event. All three dimensions in the structure of acting collaborate towards the goal of theatre, with the assumption that great performances are the essence of great theatre.

As a result of data summarizing views of psychologists, educators and aestheticians, depersonalization is identified as the processes and phenomena, normal or pathological, which interfere with the actor's creative productivity by means of internal, somatic, or external dissociations. Personalization, in contrast, identifies the creative interaction of person and artist united in the actor, and defines the actor's processes of knowing through art. The specific processes and phenomena of these performance concepts are further identified as factors in each level of the Taxonomy of Acting.

It is concluded that further study is needed to assess depersonalization and personalization as factors in existing acting methodologies. In addition, future research is implicated to explore depersonalization and personalization as factors in developing new approaches to acting. It is suggested that a closer association of professionals in the fields of psychology, education and theatre is needed to integrate these complex factors into a systematic and effective approach to acting.

STANDARDS AND ACCREDITATION FOR THEATRE ARTS PROGRAMS IN AMERICAN HIGHER EDUCATION: A HISTORY AND ANALYSIS

Order No. 8024854

GELTNER, FRANK JOSEPH, JR., PH.D. *University of Oregon*, 1980. 428pp. Adviser: Horace W. Robinson

The present work is a history and analysis of all available sources of information on the subject of standards and accreditation for the theatre arts in higher education. Since efforts at developing standards have usually pointed to some kind of accreditation, this study also offers a background history of accreditation in higher education.

A number of sources have been utilized in telling the chronological story of efforts to promulgate standards, or qualia, and ultimately to accredit theatre arts programs in higher education. These sources include important collections of material relevant to the history of the standards questions in American theatre education, interviews with knowledgeable theatre practitioners, periodicals in the field, correspondence, and official publications of regional and national theatre organizations.

The standards question is an extremely complex fabric of efforts to gain respectability, to standardize course work, to determine reputable theatre arts programs, to measure minimum levels of competence, to upgrade the quality of theatre education, or to make some schools eligible for federal funding.

The word "qualia" is offered as a useful alternative to the word "standards," which has negative connotations to many theatre educators. The word "qualia" is then clearly defined for use as a reference point throughout the study.

The early development of the speech arts helps to set the background for the evolution of the theatre arts as a separate discipline within speech education. Collective efforts which contributed to the growth of the theatre arts as an academic discipline are reviewed to allow for an examination of the sources of early formal efforts to develop standards for theatre education.

Prior to 1959, a number of separate forces were at work in the American Educational Theatre Association (AETA), the National Theatre Conference, the Texas Educational Theatre Association, the American National Theatre and Academy, and the South Eastern Theatre Conference attempting to define standards for the profession. A series of separate committees within AETA, with standards as their major concern, led to the formal acceptance of AETA, in 1959, of quantitative minimum criteria for theatre departments.

In 1967, the second edition of the *Directory of American College Theatre* added the features of indicating which theatre departments said they met or surpassed the AETA minimum criteria. The Committee on Minimum Standards of Educational Theatre (COMSET) later attempted to make the minimum criteria the basis upon which theatre departments were to be evaluated. The difficulty of using these minimum criteria in the evaluation process is examined.

Another important development has been the work of the League of Professional Theatre Training Programs (League). Formed as an expression of a "better" way to approach the training of students for the profession, the League gained the endorsement and financial support of the National Endowment for the Arts Theatre Panel. It has been suggested that such support amounts to an in-kind accreditation; or, recognition by a federal agency.

The importance of the Commission on Standards and Accreditation of the American Theatre Association (ATA) to the development of standards is reviewed. Its work and the work of the University and College Theatre Association of ATA in promulgating the most recent document on standards is the subject of a later chapter.

The study points to the work to be done in the development of a newly autonomous National Association of Schools of Theatre, which evolved from the COMSET, and the application of the ATA Standards Document to its accrediting process. Finally, the study indicates the major problems confronting theatre educators who will be struggling with the standards question in the future.

DRAMA IN EDUCATION: A COMPARATIVE STUDY OF SELECTED PEDAGOGICAL APPROACHES IN AMERICA

Order No. 8022279

GIBBS, GEOFFREY GEORGE, PH.D. *The Ohio State University*, 1980. 241pp. Adviser: Professor George Lewis

The ramifications of this study have a twofold significance. On the one hand it prepared the author with clear guidelines for the formulation and implementation of a post graduate teacher education course in Speech and Drama Education which will be taught in Australia. Secondly, the collected data highlights a possible reformation of drama in education instruction in the United States.

Confusion between process and product oriented approaches is evident and the propensity for believing drama in education and theatre in education to be synonymous is deplored by this author.

Five selected experts are carefully examined and the information from separate sources is weighed for areas of commonality and disparity. The result is an attempt to establish criteria for the qualities a teacher of drama in education must possess to be successful in his vocation and more importantly how those skills are taught to the teacher in training is addressed.

The absence of a common set of skills, training objectives and teaching strategies contributes to the confusion in the minds of university personnel, students, the public and administrators so that drama in education is seen as an expendable frill, rather than as the highly potent educational synthesizing process it should be.

Geraldine Siks, George Lewis, Nellie McCaslin, Anne Thurman and Pamela Ritch are the respondents in the study.

The study concludes with an analysis of present trends in drama in education in the United States, addresses the influences of British educators and presents a proforma for a post graduate course for Australian teachers, which is largely based on the American experience.

THE CUBIST THEATRE

Order No. 8027891

GLOVER, JOSEPH GARRETT, PH.D. *New York University*, 1980. 262pp. Adviser: Michael Kirby

If Cubism has had as great an effect on the arts and values of this century as some historians claim, then it seems reasonable to assume that Cubism has had a greater effect on twentieth century theatre than a few limited reports suggest. The impact of Cubism has effected not only costume and scene design, but approaches and methods by which directors organized all scenic elements, including lighting, choreography and movement, actor groupings, etc.

The point of this study is to acknowledge the vast influence of Cubism on twentieth century arts and culture, then to discuss the various ways this influence was manifested in theatrical production.

The study entails a precise definition and explanation of a Cubist aesthetics. It was necessary to extract from theoretical and critical essays the practical techniques and painterly devices that eventually defined Cubism. An analysis was made of photographic and written documents of productions that appeared Cubistic, then, finally, an explanation was given of the extent to which these productions were Cubistic.

The study is not an attempt to analyze every production which displayed Cubistic features. The study focuses only on selected early Cubist productions because the intent is to reveal the different ways Cubist devices were employed in the theatre, and not to present a history or chronology of Cubist staging; only the early productions are significant because they act as precedents for subsequent Cubist productions.

To provide an historical framework for the discussion, the study begins with Malevich's creations for VICTORY OVER THE SUN--here referred to as the first instance of Cubism on stage--and Picasso's designs for PARADE--which has traditionally been recognized as the theatrical debut of Cubism. In the interval between these two productions, Goncharova and Larionov designed Cubistic set pieces and costumes for LE COQ D'OR and LE CHOUT, respectively.

Several productions by Meyerhold and Tairov are included because their work reveals the manifold theatrical practicability of Cubist devices. The study contains an analysis of the following Meyerhold productions: MYSTERY BOUFFE, THE DAWNS, THE MAGNIFICENT CUCKOLD, THE DEATH OF TARELKIN, THE FOREST, and GIVE US EUROPE. The following Tairov productions are discussed: FAMIRA KIFARED, L'ANNONCE FAITE A MARIE, and PHAEDRE.

Cubist artist Fernand Léger is included because he created Cubist designs for the Swedish Ballet, and, through published and unpublished essays, developed a plan or theory for a *theatre of spectacle*.

STEREOTYPES OF WOMEN IN CONTEMPORARY AMERICAN DRAMA: 1958-1978

Order No. 8023705

GONSHER, DEBRA ANN, PH.D. *City University of New York*, 1980. 199pp. Adviser: Professor Stanley A. Waren

This study analyzes the representation of female roles in contemporary American drama. In the "Introduction," the purpose and scope of the study are discussed. The second chapter, "Theatre and Society," offers a brief look at the status of women--socially, politically and economically--over the past twenty years. Chapter 3, "Stereotypes of Women," develops the criteria for discerning female stereotypes, defined as, one-dimensional, unimaginative, and often unrealistic portrayals. Fifty plays of the contemporary period are evaluated according to the criteria established. In Chapters 4 and 5, "The Ideal Wife" and "The Black Magician and The Great American Bitch," four plays for each are analyzed which contain such recurring stereotypical presentations. Chapter 6 explores four plays that contain female characters that do not seem to project stereotypical behavior. Chapter 7 concludes the study.

This dissertation reveals that in the popular drama of the last twenty years, more than three-quarters of the female roles have been stereotypes. These stereotypical presentations portray women solely in relation to men: as companion, destroyer, and mother. Only recently do non-stereotypical presentations of women appear more frequently in popular drama. Yet, the majority of playwrights, perhaps owing to the economics of theatre, mainly rely on the familiar, though unrealistic and artificial presentations.

This dissertation hopes to bring to playwrights and critics an increased awareness of how the female has been portrayed in drama, and to urge the development of more complex and multi-dimensional female characters.

THE PLAY AS COMMUNICATION: A STUDY OF THE LANGUAGE OF DRAMA

HAUPTFLEISCH, TEMPLE, D.LITT. *University of South Africa (South Africa)*, 1979. Promoters: Professor L. H. Hugo, Mr. R. I. Ferguson

The basic function of drama is communication of a dramatist's concepts to an audience seated in a theatre. The medium for such communication is the total play, the words-in-action performed by actors on a stage. By viewing a play as a form of communication, it is possible to describe the techniques employed by the dramatist in terms developed by communications researchers.

In Section I of this study a communications model is proposed to describe the communicational nature of drama and to outline what is termed the *language of drama*. At the same time a specific *dramatic* approach to the analysis of drama is proposed. Such an approach sees a play as more than simply a text, or only a performance. It sees the meaning of the play in the total play, the total effect of the entire language of the drama as it manifests itself in the individual play.

In Section II I make a closer study of the major elements of the language of drama. They are *syntax* (the structure of the play), *verbal vocabulary* (dialogue), *nonverbal vocabulary* (the theatrical aspects) and *situation* (the role played by the audience and environment).

In Chapter 2 a study is made of the ways in which the elements of a play are structured to achieve a more meaningful total effect than would be achieved by the individual elements. Such a study includes a close look at two kinds of external organization (i.e. *vertical* and *horizontal* organization of the action in a play), and the role of rhythm in the total meaning.

Chapter 3 deals with the verbal vocabulary of the play. Dialogue is seen as a dynamic core factor in the action of any play. Various approaches to language and dialogue are discussed, among others verse drama, dialectal drama, the use of everyday prose, and what may be called the drama of inarticulacy.

In Chapter 4 I turn to the nonverbal elements of theatrical communication and the ways in which the verbal and nonverbal elements combine to achieve total expression during a production. Such nonverbal elements include movement, gesture, setting, lighting, and sound-effects. In the second part of the chapter a closer look is taken at the role of the audience and the theatrical environment in the final effect.

Throughout Section II of the study examples are drawn from the canon of world drama, ranging from Aeschylus's *Oresteia* to Genet's *The Maids*.

In Section III the focal point is the dramatic approach to drama. Athol Fugard's *Boesman and Lena* is used as specific example to illustrate in what ways a poet of the theatre uses the total range of his dramatic vocabulary to communicate a single concept. It is shown how an empty stage, a number of stage properties, the movements of actors and the stunted words of the characters are combined to give a multi-faceted expression to a particular concept of freedom.

THE EFFECTS OF CREATIVE DRAMA AND FILMMAKING ON SELF-CONCEPT

Order No. 8019533

HEDAHL, GORDEN ORLIN, PH.D. *University of Minnesota*, 1980. 159pp.

Most authors of creative drama texts and most authorities in educational filmmaking claim that their activities can help the students understand themselves better and think of themselves more positively. To test these theories, a sample of fifth and sixth grade students from two private, middle-class schools from similar neighborhoods in Janesville, Wisconsin, was selected. Two teachers each taught three different classes to three different groups of children. A fourth control group had no special instruction. Each teacher taught a creative drama class, a creative drama course which utilized filmmaking, and a course in creative writing and oral interpretation.

The degree of change in self-concept was indicated by the scores on the Piers-Harris Children's Self-Concept Scale. All students took the Piers-Harris test prior to the study. They were retested immediately following fifteen 40-minute classes and again twenty-two weeks after the classes were completed. Five boys and five girls were selected from each group as the subjects of the experiment.

Results of the study revealed that immediately following the classes students in both the creative drama and the drama with filmmaking courses demonstrated greater improvement in self-concept scores than did those in the creative writing/interpretation course or the control group. When analyzed separately by sex, it was found that boys improved significantly in both drama conditions, while the girls only revealed marginally significant ($p < .10$) improvements in the drama with filmmaking course. There was also a significant difference between the two teachers involved. The girls in all three courses and the boys in both drama course improved with one of the teachers, while only the filmmaking students of the second teacher demonstrated significant mean increases in self-concept.

The course continued to have an impact twenty-two weeks following the classes. Both boys and girls in the drama with filmmaking revealed marginally significant improvements in self-concept, but only the boys in the creative drama course continued to demonstrate an improvement. The teacher effect continued to be evident.

There were no significant differences found between the courses in creative drama and the course in drama with filmmaking, although the filmmaking classes tended to score slightly higher and seemed to be less influenced by the variables of sex and teacher.

The following conclusions were drawn: (1) The self-concept scores of middle-class upper-elementary school children can be significantly increased by experiences in creative drama. (2) The self-concept scores of middle class upper-elementary school children can be significantly increased by experiences in a creative drama program which included filmmaking. (3) The effects of creative drama on self-concept are dependent on the teacher-student relationship. (4) There is some indication that the effects of filmmaking on self-concept are less dependent upon the variables of teacher and sex. (5) There is an indication that filmmaking can be successfully integrated into a creative drama program. This was accomplished with benefits to both activities, and without noticeable changing the nature of the drama work.

The results of this study should be encouraging to those working in film and in creative drama, substantiating the commonly-held view that these activities can aid in the promotion of a positive self-concept. The conclusion which holds great potential for the future is that drama and filmmaking can be effectively combined, providing benefits for both activities.

AN ANALYSIS OF CHILDREN'S ORAL LANGUAGE BEHAVIOR IN DRAMATIC CONTEXTS

Order No. 8022292

HOVDA, RIC ALLAN, PH.D. *The Ohio State University*, 1980. 203pp.
Adviser: Professor Charlotte S. Huck

The purpose of this study was to examine the nature of children's language use in dramatic situations. It was based on the long-held popular assumptions that drama has a positive influence on language in respect to fluency, vocabulary, and other less well specified elements of style. Specifically, the study had four major purposes: (1) to examine and describe the situational features of selected dramatic contexts to characterize the nature of the language used; (2) to analyze selected linguistic characteristics of the language within specific contexts; (3) to compare the linguistic characteristics of the language across contexts; (4) to describe the role of drama in creating contexts for language use.

Children in grades one through five, an age range of 6 to 12, were the subjects for this study. Each of the four multi-aged classrooms involved provided a two grade range, respectively 1/2, 2/3, 3/4, 4/5. The first two groups worked for a week's time (five consecutive days) approximately one and one-half hours each day. The 3/4, 4/5 groups also worked for five consecutive days but approximately two hours each day.

Tape recorders were used to record the oral language used by the children during the dramas. At the time of recording, anecdotal notes were made to keep records of contextual information which would not be available on the tapes. Selected sections of tapings were transcribed and from those transcripts twelve contexts were selected for in-depth analysis.

The data were analyzed along two dimensions related to register, situational and language features. The situational variables considered were (1) purpose of the discourse; (2) stimulus distance; (3) social relationship of the participants; (4) formality of setting; and (5) audience size. The language features considered were (1) style of the discourse; (2) lexical density; and (3) lexical diversity.

The language features were used to describe variation within the situational classifications. The patterning that occurred pointed to particular registers in use.

The findings of this study point to the positive influence drama can have on children's language and show the nature of this influence. As children were caught up in the drama experience their language changed in respect to the demands of the situation. Contexts in which the stimulus was concrete, that is to say, either a lived experience or physically present objects, tended to encourage a higher level of both lexical density and diversity. Dramatic experiences promoted concrete experiences through role-taking. In other words, what the children were more familiar with they talked about with a more diverse and dense vocabulary. Informal/small group settings that were more casual tended to have a greater degree variation in the patterning of linguistic features. Whereas, when the contextual features of a situation became more salient, the language used by the participants was more consistent in patterning. Highly ritualistic and ceremonial contexts tended to promote more formal/public style language, often times stylized to the role assumed. In addition, the public style appeared only in distant relationships, where the social distance was maximum. When the relationship between the participants was familiar only a private style was used.

Also important to consider from the findings is that through drama, the context of situation can be deliberately manipulated. Through such manipulation, desired language use may be encouraged. For example, when written texts (poetry, stories) were used, they appeared to influence the oral language. Both lexical items and linguistic structures of written texts appeared in the children's talk.

This study points to the influence of the dramatic context on language. Further studies in drama and language should be investigated further in contextual terms.

AMERICAN THEATRE OF THE SIXTIES: AN INSIDE VIEW

Order No. 8017455

JOY, JOHN FRANK, PH.D. *Carnegie-Mellon University*, 1975. 163pp.

This dissertation emphasizes the author's personal participation in that important period of evaluation and experimentation for the American Theatre that has come to be known as the Theatre of the Sixties. The history which details the practical aspects of theatrical existence in America achieves its objective thrust by recounting social and aesthetic considerations which affected the author's own progress and concerned the efforts of his friends and colleagues whose collectively significant achievements constitute a comprehensive overview of those manifestations that render the Theatre of the Sixties worthy of historical note. Further evaluation and objectivity are provided through interviews between the author and included individuals which took place in the winter of 1974.

The first chapter, "An Actor in the Sixties," describes the practical and intellectual concerns and growth of an actor in New York during the period. Activity Off-Broadway and Off-Off-Broadway and experiences in living in the new Bohemia for aspiring artists of the time, the East Village, developed the artist's desire to commit his work to the improvement of obviously deteriorating conditions and values. The author briefly describes his initial acquaintance with neighbors, LeRoi Jones and Jack Gelber, and early directors, Roberta Sklar, Charles Gordone, and Tom O'Horgan, whose later work and contributions are detailed in subsequent chapters. The chapter concludes with an honest appraisal of the artist's concern for current social and intellectual developments which encouraged that movement of art toward life which became an important characterization of the Theatre of the Sixties.

In the second chapter, "The Black Theatre of LeRoi Jones and Charles Gordone," the author compares and comments upon Black artists like LeRoi Jones, who moved toward the intensely militant use of his art, and Charles Gordone, whose more moderate approach helped restore a sense of proportion to the painful problem of the Black man in a predominately white world. From personal reminiscences, the author moves to a detailed analysis of the dramatic output of both artists.

The third chapter, "The Playwright: Jack Gelber," traces the author's continuing friendship and acquaintance with a playwright whose first dramatic attempt, *The Connection*, resulted in a theatrical career which has never quite fulfilled the promise of that first achievement. Gelber himself appraises his place and work in theatre.

The fourth chapter, "The Director and the Ensemble: Roberta Sklar and the Open Theatre," describes Robert Sklar's eventual alliance with Joseph Chaikin and that most exciting ensemble of the sixties, the Open Theatre. Her incisive analysis of attitudes and difficulties provides an important comment upon the plight of the artist in America and also furnishes an opportunity to compare the American attempt at ensemble with other efforts like that of Grotowski's Polish Laboratory Theatre.

The last chapter, "The Commercial Theatre: A Changing Broadway," provides the author an opportunity to reveal his personal experiences as a performer in two Broadway shows. The description constitutes interesting comment upon the delights, difficulties, and absurdities involved in the creation of that particularly American contribution to the stage, the Broadway musical. Of more specific interest to this history is the fact that the author's shows originated both before and after that revolution of relevancy, *Hair*, directed by Tom O'Horgan, forced the recognition of new American cultural influences. The implications of the success of *Hair* and the O'Horgan directorial approach were largely responsible for more relevant and contemporary attempts in subsequent commercial ventures. What had been the concern and approach of struggling theatrical artists at the beginning of the decade was sufficiently recognized by the commercial theatre to become another distinction of the Theatre of the Sixties.

THEATRE IN REVOLT: LEFT-WING DRAMATIC THEORY IN THE UNITED STATES (1911-1939)

LEVINE, IRA ALAN, PH.D. *University of Toronto (Canada)*, 1980.

Between 1911 and 1939 left-wing intellectuals, drama critics, and theatre artists in the United States attempted to formulate a revolutionary aesthetic for dramatic art. This dissertation examines the concepts and attitudes expressed by those radicals--including Van Wyck Brooks, Emma Goldman, John Howard Lawson, Michael Gold, John Dos Passos, John Gassner, and Mordecai Gorelik--who contributed to this objective. In particular, it focuses on the relation of ideological content to dramatic form, and traces the diverse efforts to integrate these elements within a prescriptive theory designed to transform the theatre into an effective instrument of social change.

The leftist theory that emerged during these years was less a systematic and formal doctrine than an aggregate of disparate and fluctuating aesthetic assumptions. Therefore, the procedure employed in the preparation of this study has been inductive--the different phases of an evolving theory have been reconstructed on the basis of numerous theoretical fragments. Most of the primary material consists of articles, editorials, and reviews published in the contemporary theatre magazines and left-wing periodicals. This research is supplemented by material drawn from works of literary and dramatic criticism and from the few book-length works of dramatic theory written during the period. The dramaturgical principles synthesized from these sources are shown to have developed in response to a number of political and cultural variables. Among these are the oscillating course of Soviet foreign policy, the vicissitudes of the American communist movement, economic circumstances within the United States, and international tensions exacerbated by the rise of fascism. In addition, the theoretical principles are illustrated through detailed analyses of representative social plays written by such dramatists as Edward Sheldon, Maxwell Anderson, Clifford Odets, and Marc Blitzstein.

The investigation reveals that left-wing dramatic theory was comprised of two distinct tendencies. On the one hand, various attempts were made to conceive a revolutionary dramatic form independent of bourgeois forms and modes of production and corresponding to revolutionary political themes. This tendency was manifested during the late 1920s in the premises underlying the experimental productions of the New Playwrights Theatre. It appeared also in the principles governing agit-prop theatre, the left-wing musical revues, and the Living Newspapers of the 1930s. These forms were influenced by foreign antecedents, and their respective debts to Meyerhold, the Russian proletarian theatre and the epic theatre of Piscator and Brecht are assessed. On the other hand, radical theorists also promoted the application of dramatic realism. This tendency was first evident prior to 1917 when, influenced by the naturalistic and realistic drama of Europe, American leftists accepted realism uncritically. Subsequently, in the middle of the 1930s, the left-wing stage made a concerted effort to invest the traditional realist mode with Marxist precepts, and thereby to manipulate the empathy-inducing techniques of realism for the purpose of inculcating revolutionary values and resolve.

The study concludes that an indigenous dramatic theory was fashioned once the realist tendency became predominant. Although it was comparable in many respects to the Soviet doctrine of Socialist Realism, the American theory is shown to have originated independently as a consequence of theatrical and social conditions particular to the United States. However, the thesis further demonstrates that the influence of this theory was short-lived. Despite a considerable amount of radical theatrical activity during the 1930s, the left-wing theory was unable to inspire and facilitate the creation of a substantial repertoire of revolutionary drama. This is attributed both to inherent limitations and to extrinsic political factors beyond its control.

REPRESENTATIVE DIRECTORS, BLACK THEATRE PRODUCTIONS, AND PRACTICES AT HISTORICALLY BLACK COLLEGES AND UNIVERSITIES 1968-1978 Order No. 8015396

MARSHALL, ALEXANDER CHARLES, PH.D. *Bowling Green State University*, 1980. 150pp.

This investigation described the status of Black Theatre productions and practices at four year historically Black Colleges and Universities with degree programs in Speech and Drama, Speech and Theatre, or Communications. The objectives of this study were: (1) to profile the directors and their production philosophies and practices; (2) to chronicle and categorize Black plays produced during 1968-1978; (3) to characterize the practices in theatre management and (4) to describe trends, and chart some implications from the data collected.

Primary data for this study was obtained from mailed questionnaires and thirty-two audio recorded interviews with theatre practitioners at the 43rd National Association of Dramatic and Speech Arts (NADSA) Convention in Chicago, Illinois, on April 4-7, 1979. Thirty-six questionnaires were mailed and thirty (83%) were returned; twenty-four (66%) were usuable for this investigation.

Results of the study revealed that the directors were academically trained, experienced, of varying ages, Black, male dominated, and dedicated. The absence of women as theatre directors suggested areas for study to clarify the reasons for this situation.

Respondents believed that productions should be primarily entertaining which suggested their having traditional responses to the function of art that has been assailed by the proponents of the Black Arts Movement who call for art as a political influence.

The preponderance of Black plays seemed to confirm the prominent role of historically Black Colleges and Universities in the dissemination of Black Drama. The abundance of Black productions on these campuses provides an excellent opportunity to study, create and develop performance theories, criteria for the evaluation of Black productions and inquiries into Black playwrights and their audiences.

Primary sources of funding for productions and related research were from the University or College Administration. Nonetheless, the efforts by these directors to secure funds from the private sector, tours, government grants and student organizations suggested that funding by the administrations was inadequate and that these directors diverted energies for fund raising to maintain their production programs and related research activities.

This investigation with its generalizations and probes clarified the need and offered some directions toward a research renaissance to address the years of "benign neglect" of both Black Theatre and historically Black Colleges and Universities as viable areas of scholarly inquiry.

STANISLAVSKI'S ENCOUNTER WITH SHAKESPEARE: THE EVOLUTION OF A METHOD Order No. 8025218

MORGAN, JOYCE VINING, PH.D. *Yale University*, 1980. 261pp.

Although considerable attention has been paid to Stanislavski's "method" of acting and its contribution to the development of modern theater, relatively little has been said about the artistic development of Stanislavski himself. Not only was his art not static, but it took twenty years for his experiments as an actor and director to lead him to the starting point of his life work, the systematic analysis of the art of acting. During these two decades, the essential dynamic of Stanislavski's artistic growth was from externalism to inner action. Even in his early work on Cheknov's plays, he treated the problems of acting performance from the outside, by shaping a naturalistic stage environment in order to inspire creativity in the actor. After 1906, he exchanged naturalism for symbolism, but did not reject his external approach until 1911. By this time, Stanislavski had learned to initiate creativity by drawing on the spiritual resources of the actor, and he was to focus his mature work on this process.

Because the staging of Shakespeare was a major challenge throughout Stanislavski's career, it is possible to trace Stanislavski's artistic development by studying his work on Shakespeare. His first four Shakespeare productions demonstrate his earliest directing style, a naturalism learned from the Meininger. In 1903, Nemirovich-Danchenko staged *Julius Caesar* using the more thoughtful naturalistic approach that Stanislavski had applied to Chekhov; it was a landmark production. From 1908 to 1911, Stanislavski worked on *Hamlet* with the symbolist designer and director Gordon Craig, and emerged from this joint effort with increased confidence in the value of his new acting "system." Two later Shakespeare productions offer a glimpse into the art of the mature Stanislavski.

My study begins with a survey of the nineteenth Russian theatrical milieu in which Stanislavski began his career. Later references will be made to Russian literary tradition and to contemporary artistic trends in order to establish Stanislavski's relationship to his cultural environment. In discussing the naturalistic and symbolist facets of Stanislavski's externalism, I will identify each style and its origin, reconstruct the Shakespeare production which best exemplifies it, and discuss the genesis, preparation and significance of that production. The earliest and later Shakespeare productions are also considered, albeit more briefly. In order to recreate the ephemeral theatrical event and the work process behind it, I have used Russian sources, published and unpublished, and have made extensive use of archival material, particularly that of the Moscow Art Theater Museum.

THE EVOLUTION OF FORM IN CONTEMPORARY DRAMA Order No. 8027319

O'NEILL, MICHAEL CHARLES, PH.D. *Purdue University*, 1980. 263pp.
Major Professor: Albert E. Kalson

The growing acceptance of the conventions of the theater of the absurd in the late 1950's presented new dramatists with an artistic dilemma. Modern drama had been characterized by revolution against the limits of representational drama; the theater of the absurd seemed to be the culmination of this revolutionary impulse, for its anti-mimetic structures coalesced with the absurdist metaphysical ideas upon which it was predicated. The consequence, anti-form, became the means of expression for such playwrights as Arthur Adamov, Eugene Ionesco and Samuel Beckett.

Despite modern revolt, innovation, and experiment, however, form remains necessary and inescapable. In form, structure and idea synthesize; the result is lasting artistic expression. Post-absurdist dramatists attempted to create new form through understanding the absurd as yet another form with its own conventions, and they revolted by parodying their predecessors and by adapting the conventions of the absurd to fit their needs.

Unable to continue the theater of the absurd or to return to representational drama, contemporary playwrights began to incorporate elements from all of past drama into eclectic, derivative forms that implicitly celebrate the continuity of the theater. The plays utilize history, myth, and ritual to shape an organic, collage-like whole; in their complex effects, the plays employ the full technological resources of the theater and call attention to the theater-as-theater. Such plays as Slawomir Mrozek's *Tango*, Arthur Kopit's *Indians* and Tom Stoppard's *Travesties* embody these methods. Through form they achieve Jean Cocteau's ideal of a poetry of the theater which is "truer than truth."

Mrozek's fiction satirizes established literary forms, but such early plays as *The Police* and *The Martyrdom of Peter Ohey* demonstrate his inability to write within the limits of the absurd. Anchored in romanticism, yet cultivated in an environment of communist oppression, Mrozek's vision is more originally expressed in such later plays as *Striptease* and *The Party*. His efforts to find a synthesis of structure and idea succeed in *Tango*, which renders poetically the political and cultural history of the twentieth century.

Kopit's first play, *The Questioning of Nick*, is realistic, but *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad* demonstrates his revolt against both representational drama and the absurd. A series of short, experimental plays leads to *Indians*, which re-interprets American myth and history in an eclectic, fundamentally theatrical form. *Wings* transforms a clinical case history into a collage of sounds and images.

Stoppard's *Enter A Free Man* and his early radio plays bear witness to his unsuccessful attempts to write in established forms. Stoppard's universe is relative, and his major plays, beginning with *Rosencrantz and Guildenstern Are Dead*, are based upon the premise that nothing, including works of art, is absolute. *Jumpers* and, especially, *Travesties* comprise elaborate artifices that nonetheless assert the power of theater to shape the fragments of contemporary life into a form that transcends chaos.

Eclectic, intellectual, traditionally astute, stylized into ritual, contemporary drama is unique to a post-absurdist epoch which necessitates a break with any single established dramatic form. The peculiar quality of contemporary drama is that its form explicitly embodies an artistic dilemma. Unable to invent a totally new drama, the contemporary dramatist has fashioned a poetic form out of the bits and pieces of all that has come before.

THE DEVELOPMENT OF POPULAR AMERICAN STAGE COMEDY: FROM THE BEGINNING TO 1900 Order No. 8019294

PASTERNACK, ARON LEE, PH.D. *Tufts University*, 1980. 231pp.

This study proposes that there are certain common and distinctive elements in the most popular American stage comedies of the nineteenth century. These elements are examined by answering certain relevant questions, such as: Why were these plays so popular? Did they appeal in similar or different ways to audiences? Do they have any literary elements in common? Can they be placed in their culture and society? To answer these questions the theatre histories of the plays are reviewed, their common literary elements are analyzed, and the influences of certain sociological, economic, and philosophical forces on them are examined.

Chapter one opens by reviewing the beginnings of a line of development in the Yankee plays, exemplified by *The Contrast*. Chapter two shows how the Yankee character split during the 1840s, to a young city worker in *A Glance at New York* and an old country farmer in *Fashion*. Chapter three examines how the plays of Harrigan and Hoyt continued the urban orientation begun by *A Glance at New York*. Chapter four shows how *The Old Homestead, Shore Acres*, and *Rip Van Winkle* continued the rural orientation begun by *Fashion*. Chapter five examines the similarities between all the American comedies, as well as the similarities and differences between these comedies and other major Western comic traditions.

These common and distinctive elements may be categorized as social, theatrical, literary, and thematic. Socially, the plays were all firmly based in their specific time and place, and responded in a topical way to the common external customs.

Common theatrical factors include excellent acting, scripts to suit the talents of specific performers, juxtaposition of the familiar with the theatrical in production elements, and "larger than life" situations which have a basis of reference in actual life. These social and theatrical elements are common to much comedy.

Common literary elements, which seem to be unique to American comedy, include a constantly recurring double view; that is, a selective identification with the main character of the play. These characters are eccentrics at loose in a somewhat too rigid world, and are both comic butts and raisonneurs. Closely related to this is a deemphasis of the sexual elements so common to comedy; instead of focusing on young lovers, the emphasis is on the eccentric lead character's revolt against society.

The significant common thematic element in these plays is an emphasis on being true to one's natural manners and character, and not to be led astray by the enticements and artificialities of society. The majority in these plays is usually overly influenced by fashion, and this is often identified with Europe and/or the city. However, the natural man, who retains his goodness and "Americanness," which is often identified with the countryside, emerges triumphant. While this general theme is not unique to American comedy, its specific manifestation certainly is distinctive and enduring.

The study ends by suggesting that many of the common and distinctive elements continue to be manifested in contemporary popular American comedy.

EDITH KING AND DOROTHY COIT AND THE KING-COIT SCHOOL AND CHILDREN'S THEATRE Order No. 8017523

RODMAN, ELLEN RENA, PH.D. *New York University*, 1980. 242pp. Chairman: Professor Jean White

Edith King and Dorothy Coit met at The Buckingham School in Cambridge, Massachusetts, where King was teaching painting and drawing and Coit was teaching English and history. They joined forces and adopted a method of teaching to which students responded eagerly, by integrating several subjects in the production of a play. The approach proved so successful that they opened their own, part-time school in New York City in 1923. For the next thirty-five years, their school and theatre were an integral part of the New York art and theatre scene.

This study provides profiles of the women and traces and analyzes their undertaking. Interviews with relatives, former students an associates plus King-Coit Scrapbooks at Harvard University and the New York Public Library at Lincoln Center yielded significant information. Smaller files at Radcliffe College, The Museum of the City of New York, The Players Club in New York City and newspaper and magazine articles also were helpful. Two films about the King-Coit, produced between 1954 and 1957, provided additional facts.

Included in the study are brief biographies of King and Coit, details concerning the beginning of their collaboration at The Buckingham School in 1911, recollections of former Buckingham students and possible explanations for King and Coit's decision to come to New York.

After arriving in New York, King and Coit utilized several classroom and theatre facilities. The composition of their student body (many of the students, ages 3 to 15, were the children and grandchildren of the rich and famous), the curriculum and assistants, finances, parental involvement and their problems are described. Fire marshals, child labor laws, theatrical unions and the need for money provided constant challenges. With help from such people as Lynn Fontanne, Alfred Lunt, Katharine Cornell, Aline Bernstein, Theresa Helburn, Rosamond Gilder, Mr. and Mrs. Jo Mielziner, Tallulah Bankhead, Alexander Woollcott, George Bellows, Walter Hampden, Mr. and Mrs. David Rockefeller, and Mr. and Mrs. Paul Mellon--just to name a few--The King-Coit School and Children's Theatre flourished. Its "graduates" include Jane Wyatt, Beatrice Straight, Tanaquil LeClercq, Ann Baxter, Lee Remick, Jacques D'Amboise, Zina Bethune and Madeleine L'Engle.

King and Coit's philosophies, methods and choice of plays are analyzed. The women integrated all of the arts through dramatic productions, the preparation for which took months and during which the children studied the art, music, dancing, history, mythology and customs of the period and culture of the play under rehearsal. The repertoire included *Divertissement Francais, Aucassin and Nicolete, Kai Khosru, Nala and Damayanti* and *The Tempest*.

The productions were shown publicly and received rave reviews from such critics as Alexander Woollcott, Brooks Atkinson, John Anderson, Stark Young, William Hawkins and John Mason Brown. The productions, presented to mostly adult audiences, were known for their humor, uniqueness, beauty and perfection. The children's acting was known for its ingenuousness. A few former students and associates, such as Anne Baxter, believe that the children were exploited and manipulated and that the children were required to attain adult standards which were too sophisticated for them. All agree, however, that the children benefitted greatly by their experiences at the King-Coit.

Eight Appendixes are included: where and when the plays were given, frequency of revivals, tabulation of the number of students enrolled each year, sample dress rehearsal schedule, financial account for the 1956-1957 season, financial account for the 1958 production of *A Midsummer Night's Dream*, King's instructions on how to conduct art classes and Coit's instructions on how to conduct work on *The Tempest*. The study also includes a summary, conclusions, suggestions for further research, bibliography and many photographs.

A RHETORICAL ANALYSIS OF THE MOVEMENT TOWARDS AN ALTERNATIVE THEATRE IN THE UNITED STATES 1947 - 1969 Order No. 8025510

ROUSSELOW, JESSIE LOU, PH.D. *University of Minnesota*, 1980. 305pp.

The purpose of this dissertation is to analyze critically the dramatistic structure of the alternative theatre movement in the United States from 1947 to 1969. Chapter one of the study isolates the following critical questions: What is the relationship of the resolution of the power question to the creation and communication of the particular rhetorical vision, and how does that resolution affect the outcome sought by the movement? The study argues that there are two possible archetypal solutions which small groups may follow: (A) The exocratic archetype which means "power without the house", and (B) The endocratic archetype which means "power within the house." The research focuses on two crucial dimensions in the evolution of a rhetorical vision: The development of fantasy themes within small groups, and the role of the media in propagating these fantasy themes.

The second chapter analyzes in detail one theatre from each archetype and demonstrates that they each developed a unique group culture and special interpretations of three key fantasy themes--a Chosen People, a Holy Cause and a Golden Age.

Chapter three examines how the choice of one of these archetypes affects the *modus operandi* of the theatres as they attempt to implement the vision of the new age. The chapter presents a series of examples from each archetype designed to show how the actions of exocratic theatres differed from those of endocratic theatres.

The purpose of chapters four and five is to explain the ways in which the alternative theatre movement and its visions were perceived and presented by a major theatrical journal, the *Tulane Drama Review*, and a leading daily newspaper, the *New York Times*.

Conclusions: (1) Theatres within the movement tended to operate as independent zero history groups. As a result, each generated a cultural reality complete with values, goals and objectives, and each developed a rhetorical vision which defined the group members as Chosen People whose mission was to further the Holy Cause of ushering in a new Golden Age in the American theatre. (2) The manifest content of these fantasy themes varied considerably causing the emergence of two separate rhetorical movements. (3) The factor which controlled the content of the group's vision was the choice to locate power within the person of the leader or in the group's interactive process. (4) Once the choice was made, it was reflected in the group's day-to-day activities. Although the two visions often used the same words to describe their theatres, they invested these words with different meanings which led to different actions. (5) Since media spokesmen were rarely participants in the movement, they tended not to recognize the existence of two disparate visions and to present the alternative theatres as a unified force. (6) The press tended to choose either to embrace the movement as a harbinger of change as the *Tulane Drama Review* did or to attempt to accommodate the movement within the status quo as the *New York Times* did. (7) The exocratic vision was more easily understood by outside observers, could be more easily accommodated by the status quo, and was least likely to bring about substantial change in the theatre.

MOVEMENT TRAINING FOR THE ACTOR: LAYING THE FOUNDATION IN MOVEMENT PRINCIPLES Order No. 8019569

SCHREIBER, LESLEY CAROL, PH.D. *University of Minnesota*, 1980. 223pp.

Stage movement as a course unto itself is a relatively new addition to actor training. Movement training in the past has commonly consisted of specific discipline studies, such as ballet, fencing, tumbling, or mime, any of which fill the basic bill by providing exercise, increasing agility, and sharpening a skill which may at some time be needed in performance. Still, the student is often unable to make any connection between this kind of training and the kind of physical action required of him during the greater part of his performance career when he is not using that particular skill. Stage movement training, then, in order to justify its existence, must provide a source for making such connections rather than merely offering watered down samples of many skills and styles. Movement principles are suggested as the basis of such training, as they provide the student with an understanding of not only *how* the body moves, but *why* in a communicative sense.

Three major theorists have been selected because of their interest in the study of movement as an expressive medium. All three observed movement in order to isolate its governing principles and, most importantly, to make these principles of use to the performing artist. Francois Delsarte (1811-1871) combined observation of human actions with religious beliefs to base man's expressive movement on the Trinity. Emile Jaques-Dalcroze (1865-1950) based his understanding of movement on the constructions and principles of music. Rudolf Laban (1879-1958) saw movement as guided spatially by geometry and dynamically by four "effort" continua. The work of these three is reconstructed from their own and their students' writing and from the observations of their contemporaries.

Building from the work of Delsarte, Jaques-Dalcroze and Laban are modern stage practitioners such as Martha Graham, Jacques Copeau, Vsevelod Meyerhold, and Jerzi Grotowski. It is shown how the work of these and other artist/teachers was made possible by standing on the shoulders of giants, and how, through their teaching and performing, the second and third generations have turned the theories of their mentors into standard practice. In many cases direct teacher-student links can be traced.

The final chapter is based on statements by currently practicing stage movement teachers concerning their backgrounds in these three major theories and the influence, if any, on their teaching. The extent to which teaching sources are recognized, vocabularies and/or methods used (whether recognized or not), and, especially, the extent to which a teaching purpose and responsibility are recognized are evaluated.

PARTICIPATION PLAYS FOR YOUNG AUDIENCES: PROBLEMS IN THEORY WRITING, AND PERFORMANCE Order No. 8017532

SUCKE, GREER WOODWARD, PH.D. *New York University*, 1980. 963pp. Chairman: Professor Lowell S. Swortzell

The purpose of this study was to investigate some of the problems encountered in writing participation plays for young audiences. The researcher identified selected problems and judged selected solutions in published participation scripts to be effective. The problem study was used as a reference for writing, producing, and revising three participation plays.

Identifying Problems and Effective Solutions. While identifying playwriting problems, two kinds of participation plays were discovered and found to possess unique as well as shared problems. Fantasy participation play audiences were encouraged to accept the play as a "real" event and characters as "real" people. Unique problems included designing participation that encouraged a sense of living, rather than performing, the play; establishing the audience as the group character "us;" regarding "us" as omnipresent and omniscient throughout; and making dramatic time seem like "real" time. Many effective solutions were found in Brian Way's plays.

Performance participation play audiences were considered performers who contributed theatrical effects or played dramatic characters. Special problems for audience characters were communicating "on" and "off," allowing adequate preparation time, maintaining spontaneity, designing participation that involved participants and interested observers, and differentiating group characters from extras. Plays by the Looking Glass Theatre of Providence, Rhode Island, and the Om Theatre of Boston contained strong solutions.

Shared problems related to participatory cycles, audience stimulation, feelings that hindered participation, suitability to age level, special benefits to participants, and spatial design. Effective solutions were identified in plays by Way, the Looking Glass and Om Theatres.

Jonnycake/Gaspee was based on the researcher's scenario and performed by the Looking Glass Theatre in Spring, 1976. Children participated as group characters in this performance participation play. Evaluation instruments were interviews with company members, questionnaires to teachers, letters and drawings from children, sound and video tapes of selected performances, comments from critics, and a revised questionnaire to children originally submitted by a Massachusetts student.

Data analysis showed that the most effective scenes were the funeral of Rufus Greene, discovery of the cabin boy, and *Gaspee* burning. All involved participation and were dramatic high points. One child was the principal participant in two scenes, suggesting that audience identification may be very strong when one participant has an important role. Other findings of interest were: teachers thought their students liked scenes in which they participated, even though the scenes may not have placed high on the combined ranking of most-liked scenes; teachers found more benefits to participation than drawbacks; 77% of all children questioned wanted more participation, while 90% wanted to participate in other plays. All findings were condensed into guidelines for revising the script.

The Haitian Plays. The performance plays *Don't Sleep Under the Mapou Tree!* and *Bakalu Baka* were produced in Spring, 1977, at P. S. 233 in Brooklyn, New York. With the exception of the children's questionnaire, the same evaluative instruments were used as in *Jonnycake/Gaspee.*

The most effective moment and participation in *Mapou Tree* was the meeting of the stupid people. Their unusual behavior provoked audience interest and challenged participants to "think on their feet." The most effective moments in *Bakalu Baka* were Baka's defeat, a climactic scene without participation, and the Voodoo ceremony, which involved the entire audience through clapping and chanting. The plays were revised according to guidelines distilled from the evaluation.

In summary, the researcher's plays were found to be basically successful as dramatic and participatory experiences. Guidelines derived from the evaluative instruments enabled the researcher to improve the scripts. But the revisions would require additional testing through performance for their ultimate validation, a step beyond the scope of this study.

ACTORS/ACTING: THE THEATRICAL SELF AND THE CREATION AND CULTURING OF SOCIAL ORDER

Order No. 8026390

VIVONA, CHARLES MICHAEL, PH.D. *Syracuse University*, 1980. 331pp.

This is a study of actors in theatrical production. Focusing on the actor's self, the report depicts the sociotypic career of the performer in stage production. It describes actors at work in dramatic-stage projects of social action.

The study describes the socially-organized bases of performers' work. The study describes how actors approached productions--how they came to enroll in productions and begin their project careers; how they conceived themselves and productions as wholes. It explains how actors organized themselves and related to other members of their production groups so as to achieve their performance goals.

The study explores the social psychic processes by which actors typically define, interpret, develop, internalize, actualize, and publically perform their dramatic roles/play; and the consequences for them of their doing so.

In describing actors at work in production, the study describes an archetypal instance of the social scientific concept of culture (i.e., the socioculture) and an archetypal instance of people creating social order. Theatricals are found all over the world, in all sorts of societies. Key societal, scientific, and legal terms defining the relations of individual to society and social order--specifically those of person, actor, and role--originate in the theater.

The study describes an archetypal instance of the classic-humanist concept of culture. Theatrical performances are cultured and cared for forms of socioculture. They are artisan activities. The theater is a primordial social institution closely related to art, ritual, and religion.

The analysis points out how actors cultured--developed, perfected, and refined--and cared for their stage roles. It describes actors as developing their roles as entities having an existence, significance, and value of their own.

Actors created social activities which were highly disciplined, which brought into play high levels of the human potential, which were self-rewarding, and which had high levels of social order. Their performances were meaning and activity-filled. They were intrinsically valuable. Actors' personal, actor (organizational and institutional), and dramatic-stage selves were fulfilled by their performances.

By describing how players actualized cultured sociocultures in actuality in their theatrical lives, the study seeks a rapprochement between social scientific and classic-humanist concepts of culture. It sets forth as a sociological ideal-type, the cultured and cared for socioculture.

The analysis expressly is based on two years of field observations (participatory and non-participatory) of actors in stage production. It is interpretive or hermeneutic-dialectical in nature. It is based on a complex series of plausible inferences and employs both deductive and inductive methods of analysis, in synergic fashion.

The study draws eclectically from "Chicago School"/symbolic-interactionist, existential-phenomenological, and self-fulfillment (actualization) theories of social psychology and sociology.

The study seeks to demonstrate the utility and worth of a value-laden approach to social analysis and social life. It demonstrates, at the micro-social level, basic social principles and values which underlie human culture and positive social order.

THE USE OF ACTOR TRAINING TECHNIQUES TO IMPROVE THE EXPRESSIVE SKILLS OF UNIVERSITY STUDENTS WITH VISUAL HANDICAPS

Order No. 8020346

VOUTSINAS, EVANGELOS DIONYSIOS, PH.D. *The Florida State University*, 1980. 252pp. Major Professor: E. Joseph Karioth

The purpose of the study was to investigate the possibilities of an enhancement program for the blind using actor training techniques. The study includes research and investigation into problems concerning the blind, along with the implementation of an actor training program for blind students at the Florida State University.

An important conclusion is that the program aids the visually handicapped in diminishing distracting behaviors known as mannerisms, and in acquiring successful expressive skills. Additional benefits to the blind person are provided in developing the remaining senses, stimulating creative thinking abilities, increasing self-confidence, and building a more positive self-image.

In order to obtain an accurate record of events, each class meeting during the program was recorded on videotape. The written account of the study comprises a major portion of the dissertation, with the accompanying master videotape on record in the Special Collections Department of the Florida State University library.

In addition to the benefits experienced by the blind students participating in the program, this type of program also demonstrates its own value to the theatre. The theatre can provide a forum for outreach and involvement in solving the problems of the community. Aiding the blind in an enhancement program introduces a new segment of the population to the theatre, as well as demonstrating the importance of theatre as a vital part of contemporary society.

A CURRICULUM MODEL AND A COOPERATIVE PROGRAM OF STUDY INVOLVING RELIGION, THEATRE AND THE RELATED ARTS BETWEEN THE STATE-SUPPORTED INSTITUTIONS AND THE PRIVATE RELIGIOUS LIBERAL ARTS COLLEGES OF HIGHER EDUCATION

Order No. 8024278

WATT, WILLIS MARTIN, PH.D. *Kansas State University*, 1980. 182pp.

Philip Hosford notes, "Change is the only absolute in education." And, further, Theodore Shank suggests, "The practice of any art is continuously changing. . . The changes come in what artists want to express and in what techniques are developed and which materials are chosen to embody those experiences." With the statement of these two fundamental issues in education and art, there arises a basic need to seek new theories and educational programs which meet the needs of the students.

The major purpose of this report was to present (1) an examination of the historical precedent of liberal arts education involving religion, theatre and the related arts; (2) a discussion of curriculum in liberal education as viewed by various experts, educators, and religious leaders nationwide; and (3) data on the priorities of the sample population concerning the development of a curriculum model and the implementation of a cooperative program of study between state-supported institutions of higher education and private religious liberal arts colleges.

These objectives were achieved in the following manner: First, the writer provided a justification for curricular change in the educational process in Chapter 1 by examining the literature related to this issue. Second, the discussion provided in Chapter 2 presented an examination of the inherent relationship which exists between state, private and religious settings in higher education involving programs of religion, theatre and the related arts. Third, the writer provided a look at the historical and contemporary perspectives of experts, educators, historians, and various religious leaders concerning programs of liberal arts education in state, private and religious settings. Fourth, based on the empirical research data gathered through the research instrument introduced in Appendix A, the researcher presented the felt priorities of those involved in the decision-making process at private liberal arts colleges toward specific course and program needs and selected criteria for the implementation of a cooperative program between state and private institutions. Finally, a discussion of curriculum development models and programs of theatre in higher education was given in order that those interested in pursuing cooperative programs would be aware of the kinds of questions and issues they must deal with in the development process of new interinstitutional educational programs.

Based on the review of the literature in Chapters 2, 3, and 5, personal experience, and the input of various educationalists, the researcher developed an instrument which included 83 priority items. The respondents indicated the importance of each item by using the five-point Likert scale. The priority items were grouped into three categories: specific course needs; specialized, experiential programs; and administrative criteria involved in the implementation process of a cooperative program of study. The instrument was sent to a sample population which was perceived as being influential in the decision-making process at private colleges--Administration, Faculty, and Governing Board Personnel.

The data were analyzed by the ANOVA and Scheffe' Test procedures to determine where the significant differences were between the subgroups within the sample population according to the subgroups' mean scores.

The data reported in Chapters 2, 3, and 5 resulted in the development of a curriculum model dealing with integral elements in the process of curricular change in the educational process. Also, the findings of the empirical study, literature search and the data provided by the American Theatre Association and University and College Theatre Association Standards Committee led to the development of a "Suggested Four-Year Program of Study Involving Religion, Theatre and the Related Arts" between state-supported institutions of higher education and private religious liberal arts colleges. Both, the curriculum development model and the suggested program of study were presented in Chapter 6.

Copies of the dissertations may be obtained by addressing your request to:

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